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members of the jury, some of whom have also reconsidered their first opinions:

INCONTROVERTIBLE PROOFS OF THE HIGHEST
AWARD TO STEINWAY AND SONS.

The following official documents prove beyond a doubt that the Highest Award within the power of the International Juries to bestow was by their *unanimous verdict* accorded to Messrs. Steinway & Sons, and that the ribbon of the Legion of Honor, obtained individually by a member of another American piano firm, upon his own personal application for the same, from the Emperor, was not (as persistently and falsely asserted) recommended by either Class or Group Jury or Imperial Commission.

PARIS, July 20, 1867.

I certify that the FIRST GOLD MEDAL for American Pianos has been unanimously awarded to Messrs. Steinway by the Jury of the International Exposition. First on the list in Class X.

MELINET,

President of the International Jury.

GEORGE KASTNER,
AMBROISE THOMAS,
ED. HANSLICK,
F. A. GEVAERT,
J. SCHIEDMAYER,

Members
of the
International Jury.

STUTTGART, Aug. 15, 1867.

I certify herewith that the Jury of the International Exhibition in Paris, as well as the group of Jurors, have *unanimously* acknowledged the Pianos of Messrs. Steinway & Sons, of New York—consisting of Grand, Square and Upright pianos—to be *superior* to those of Messrs. Chickering & Sons, of Boston; and on this account the First large Gold Medal has been awarded to Messrs. Steinway & Sons for America.

J. SCHIEDMAYER,

Member of Jury Class X, Member of Chamber of Commerce, etc., etc.

ROYAL CONSERVATORY OF MUSIC,
DIRECTOR'S OFFICE, BRUSSELS,
Sept. 18, 1867. }

MESSRS. STEINWAY & SONS:

In answer to your letter of the 15th inst., I have to declare that my position does not permit me to let you know the contents of my report before its official publication, but I cannot refuse to join my declaration to the one of my honorable colleagues of the Jury of Class 10 of the Universal Exposition in Paris, dated July 20, that the *First Gold Medal* for the American Pianos, has been given to you by the *unanimous* vote of this Jury, confirmed by the Second Group Jury, as well as the Superior Council of the Presidents (Imperial Commission).

I declare, furthermore, that neither the Jury of Class 10, nor the Second Group Jury, nor the Superior Council of Presidents, have asked the Decoration of the Legion of Honor for Mr. Chickering, as such a demand was not within their province. Accept, gentlemen, my high regards. The Reporter of Class 10.

FETIS,
Director of the Conservatory of Brussels.

The introduction to the above advertisement is so mild and temperate that it would satisfy even the fastidious M. Commetant, for the opponents of the writer are only called "persistent liars once! The first certificate simply states that a first gold medal was given to Messrs. Steinway & Son, which

was true, as their medal was one of several of equal value and significance, and all first class. The piano maker, Schiedmayer's letter, though it savors strongly of Vater-land and the congenial lager, proves nothing except that the rivals received equal medals;—the remarks which were eventually to accompany these several awards could not have been imparted or learned by honorable means.

The learned and venerable Papa Fetis, comes out stoutly,—on the 18th of September, mark ye!—and states that the Steinways did receive the first Gold Medal, and that the award of the Decoration of the Legion of Honor, was not given to Chickering for the superiority of his instruments. The whole of these certificates are simple, yet cunningly devised evasions, the endeavor being to substitute the definite for the indefinite article, thus—the medal, for a medal.

The dodge was clever, and has most probably served its purpose as an advertising catch; but two months later, November 19th, an exposure of this deception comes in a very definite form, as follows:

Copy of a letter from Mons. Fetis, Member and Reporter of the Jury of the Tenth Class of the Exposition Universelle, Paris, 1867:

[Translation.]

BRUSSELS, Nov. 19, 1867.

MR. CHICKERING—*Sir*: I cannot refuse to declare, as member of the Jury of the Tenth Class, that which is undeniably established by the *Moniteur* of 2d July, 1867, viz.:

That there is only one single class of gold medals for the exhibitors; that the Decoration of the Legion of Honor constitutes a recompense of a superior order, and that it has been accorded to you by the Emperor for the merit of your instruments.

Accept my salutation. FETIS,
Member of the Jury of the Tenth Class of the Exposition Universelle, Paris, 1867.

Copy of letters from Ambroise Thomas and F. A. Gavaert, Members of the Jury:

GENTLEMEN: I must tell you that whatever may be the order in which the names have been inscribed in each kind of recompense awarded in the Tenth Class, the Gold Medal—to speak of this one—is the *First Medal*. There are not two classes of Gold Medals.

Receive my salutations.

AMBROISE THOMAS.

I am completely of the opinion of my confrere, Thomas. F. A. GAVAERT.

The foregoing certificates lay bare the shallow, but shrewd device concealed in the previous certificates, and state definitely and without reservation, that each medal is a *first* medal—that the order in which the names appear on the list, indicates no priority or superiority, and that the Decoration of the Legion of Honor, bestowed upon Mr. Chickering, by the Emperor, is a recompense of a superior order, and was accorded for the merits of his instruments!

We think that this settles the question as to the result of the piano competition at the Paris Exposition. No one, comparing the

first with the second batch of certificates, can come to any other conclusion, than this: that the Chickering Piano carried off the highest award, and can claim by that decision, if that decision is worth anything, the supremacy over all others exhibited. What is the next move, gentlemen?

COOPER INSTITUTE ART SCHOOL.

We have often noted how in the very heart of this great city some wondrous enterprise may go quietly throbbing on, scarcely eliciting a thought, from those passing hourly until the time comes when they are brought personally into contact with it, when all its greatness is displayed.

We have frequently, in these columns, had occasion to censure the Academy of Design for its miserable attempt at an Art School, or rather for its utter neglect of that portion of its duty, but while so censuring it we did not realize how, during the time that this institution has been neglecting the culture of Art in the city, another academy has arisen in our midst and is faithfully disseminating art among the gentler sex, in a manner that can hardly be realized until seen.

The Cooper Institute Art School for Woman, has been years bringing itself to its present state of perfection. It numbers today 160 pupils, and is under the sole charge of Dr. William Rimmer, an artist of great ability, who has shown it not only in his works, but in the system he has inaugurated in this school, and in his untiring patience in carrying out that which he has conceived.

The week's labors are divided into five parts, or days, leaving Saturday a holiday. The studies are for

Monday—Comparative Anatomy.

Art Anatomy.

Tuesday—Structural Botany.

Wednesday—Primitive Forms.

Thursday—Art Anatomy.

Friday—Manners, Customs, Costumes, etc

The attendance and tuition is from 9 to 1, and the lectures from 12 to 1.

The scholar is taken from the very first principles of art, and gradually conducted up, both in theory and practice, until they reach the highest walk their grade of talent will allow. Every line is touched upon, from the painting of a fan, to the modelling, anatomically, in clay or marble. The clearest work in the Academy this year in the sculpture room, emanated from this school, —and in saying this, we do not lose sight of the fact, that the room contains several pretentious works by great names—we allude to the Puck in plaster, No. 236, by Miss E. F. Pell. It stands a practical fact, to show the effect of this school in developing the ability of its pupils.

It will naturally be asked, who, if the

school is really doing so much good work with 160 pupils, are the other professors? There are none but Dr. Kimmer. He alone holds this great art engine in his hands, and conducts the pupils from first to last. The system is that of monitors, and co-operative tuition, all emanating from the one head, and the visitor has only to walk through the great rooms where the eight score ladies are industriously and silently pursuing their labors, to be assured that the system is correct and is showing itself in its works.

We shall take another opportunity of speaking of the Art School of the Cooper Institute and recording its progress.

ART SCHOOL OF THE ACADEMY OF DESIGN.

We are gratified to be able to record that the Academy, at the last annual meeting, appointed six instructors, Leutze, Gray, William Hart, Ward, Baker and White, to act as instructors in the Antique School. The class of this school meets one morning and two nights in the week, and these gentlemen intend inaugurating a complete system of instruction, which shall take in the elementary school. The Brooklyn Academy has done the same thing with Messrs. Ritchie, Hart, Berger and Chappell as professors. We are glad to announce these steps, and will gladly commend any effort they may make for the diffusion of art.

While on the subject of Art-Schools we would state, that there is a drawing class in every *arrondissement* or parish of Paris. The head teachers are capable women, chosen and paid by the municipality, and some of the *cours* have seventy pupils, and others more. Each girl pays two francs a month for the room, and five francs for the whole winter's firing. There are three large governmental art schools here, where drawing and painting of every kind are taught—flowers, animals, and figures from the life; but these communal schools, intended to give employment to all, only teach industrial or rather ornamental art. As soon as ever the pupils are advanced enough, the mistress pays them for their work, and disposes of it; and so these art students, saved from the painful struggle of inexperience and disappointment, turn out painted china and *faience*, pretty Dresden figures, and artistic fans; guided and advised, they cheerfully work on, and, with perseverance and some capability, are sure of a pecuniary result. One of the most pleasing features of these schools is the sympathy and companionship which reigns between mistress and pupils, and between the students themselves. English, Russian, Polish, and olive-skinned Creole girls are to be seen working there among the French *demoiselles*, and all seem united by the common bond which affection and reliance have

forged between them and their teachers. At the end of the scholastic year grand competitions are held between all the communal art schools, and those for boys as well, and medals are awarded. There was great jubilation this year in the girls' *cours*; the *jeunes filles* had borne away the prizes over the heads of the boy students, and so their notion upon the rights of women will be stronger than ever.

WHAT THE THEATRES ARE DOING.

There is something wonderful in the skill with which certain dramatic critics manage to spin a weekly article out of nothing, and make nothing out of it, unless it be the making of two dollars per yard, which we are confidentially told is the usual rate of payment for dramatic criticisms—we were about to say, but will call them notices—in the Sunday papers.

This is generally managed by the sensational French paragraph dodge, which says Ah! in one line, and Oh! in another, by which means space is gained, or rather annihilated, and what might be said in quarter of a column is extended to at least a yard and a half, or three dollars worth.

We tried this last week, to see how it would look in our columns, but not liking it morally, intellectually, critically or typographically, conclude to adopt the condensed method.

Wallack has allowed "Maud's Peril" to go over a little; not but it will be brought up at times, but between whiles "The Rent Day," "The Rivals," "The Belle's Stratagem," "The Honeymoon," and such solid food as that, is put before their audiences, and they wax fat upon it.

The New York is giving "Under the Gaslight," still, with the improvement of the three pretty Worrell Sisters in it. There is something very *naïve* and charming in Jennie Worrell, and we predict, if she is not spoiled by adulation, and acting in parts that do not suit her, that she will yet take the very highest rank in her profession. She has beauty, youth, and a positive love of her art to work with, and with them it will be strange if she cannot as a comedienne surpass all that have gone before.

At the Olympic, the "Midsummer Night's Dream" goes on with a success that does not astonish us. There are two things necessary to make anything in the theatrical way a success; the first being to get it up superior to whatever has gone before in that line, and the second is to let the public know, properly, that you have done so. In the case of the Olympic, both these points have been complied with; the first by we do not know whom, or we would give him credit for it, and the last by C. W. Tayleure, who certainly shows great skill as a manager, and is getting an enviable reputation in that line.

Next week, we shall give some particulars of what is about to be done at Niblo's with the new piece which comes on in January. In the meantime, it may be news to the public to hear that the "Black Crook" is still running, and that the speculators think it still worth while to buy tickets.

The Fifth Avenue Theatre has produced a new burlesque, by Falconer, of Ristori's Elizabeth. It is very funny, with Leffingwell as "Ye Grand Queen Bess." Next week we shall say something more extended about it.

The French Theatre is on the 12th week of the "Duchess," and notwithstanding the drawback of Tostee's occasional illness, full houses every night is the result. The French company alternate, and though the attendance improves, it is still not what the good taste of this polished city should accord to so fine a company, and so perfect a representation. Time, only, will correct this.

The removal of De Pol's fine ballet corps to the Academy has succeeded in the highest degree, and the management has gained the advantage of a splendid house, a grand stage, and scenic effects, of which the other house was incapable. The piece has been toned down, but with all due deference to the opinion that has made what is probably called a reform, we believe that it would have been better to have left all as it was. The grand procession at the end of the second act is not improved.

The Broadway has Mrs. Bowers—a charming actress and most estimable woman—this week, and Mrs. Bowers has produced there a new piece entitled "Dora," of which we shall speak hereafter.

The Bowery, that blessed old temple of the Drama, around which is entwined a halo of romance and peanuts, has also this week produced a new play by Mr. Thad. Glover, entitled "Heart of the Great City." The play is local, sensational, and Mr. Glover has shown he knows how to do it. The play is a success, and of course the management elated.

And this about makes the record of the week.

The Home Journal says, that Ernest Knabe, of the celebrated piano house, William Knabe & Co., who was married to Miss Laura G. Beck, a beautiful Baltimore girl, on the thirtieth of last July, and who sailed for Europe on the first of August, is among the late arrivals from the other side. Mr. and Mrs. Knabe have made an extended tour of the Old World, have seen most of the points of interest, and, they say, have had a very pleasant journey. Their home is in the Monumental City, which they reached about a couple of weeks since.